



THE CHRISTMAS-TREE.—[Drawn by J. W. ENGBERG.]

which is thrown around the neck in the manner shown by the illustration.

Fig. 2.—**HAT or HAIR VELVET**, arranged in high double-like folds. Between the folds are tufts of black lace. The stitching of the hat



Fig. 2.—**HAT or HAIR VELVET**.

consists of a lace ruche on the front edge and a row on the left side. The brims are of ruby velvet covered with black tulle; on the right side of the hat is a bow and tuft of black tulle.



Fig. 4.—**COIFFURE OF CURLS**.

COIFFURES, FIGS. 1-4.

Fig. 1.—**COIFFURE OF BRAIDS AND CURLS**. The front hair is waved and combed up, and the back hair arranged in two puffs, between



Fig. 1.—**COIFFURE OF BRAIDS AND CURLS**.



Fig. 2.—**COIFFURE OF BRAIDS**.—SIDE. (See Fig. 3.)

which are two three-strand braids, and under them two long curls.

Fig. 3 and 4.—**COIFFURE OF BRAIDS**. The front hair is combed up and arranged with the back hair in three-strand braids, which are arranged, in the manner shown by the illustration, over a crisp foundation.

Fig. 4.—**COIFFURE OF BRAIDS**. This coiffure consists of long and short curls arranged in the manner shown by the illustration. The front



Fig. 1.—**BLACK VELVET HAT**.

must first arrange impulse of attraction or repulsion which comes from the sound of the voice alone. And generally, if not absolutely always, the impulse is a true one, and any modification which increased knowledge may produce is never quite satisfactory. Certain voices grate on our nerves and set our teeth on edge; and others are just as soothing as these are irritating, inspiring us like a compelling draught, and setting vague images of beauty and phenomena about in our brains. A good voice, calm in tone and emotional in quality, is one of the essentials for a physician; the "holistic voice," which is nothing if it is not sympathetic by constitution. Not false, not made up, not sickly, but tender in itself, of a rather low pitch, well modulated, and characteristically harmonious in its notes, it is the very opposite of the creator's voice, which is artificial in its

management and a made voice. Whenever its original quality may be, the creator's voice bears the undeniable stamp of art and becomes artificiality; no such it may be admirable—singing in a crowd, impressive in an address—but even whispering and chiding at home, partly because it is always conscious, and never self-forgetting.



Fig. 2.—**BLACK VELVET HAT**.

An orator's voice, with its careful intonation and accurate accent, would be as much out of place by a child as a rooster's note; and benefited still for the same.

Fig. 2.—**COIFFURE OF BRAIDS**.—BACK. (See Fig. 3.)

hair is combed up, and the ends arranged in curls.

BALL DRESS.

TARTAN under-skirt and waist trimmed with numerous flowers, with a cluster of wild flowers at the side. White silk tulle, beaded with wild flowers, and arranged in a puff with clusters of wild flowers at the sides. Low corsege with beaded and airy short sleeves, of white beaded silk. Wild flowers in the hair. Pearl necklace and earrings.

VOICES.

WE all know the effort, irritating or soothing, which certain voices have over us; and we have all experi-



BALL DRESS.



CHRISTMAS-EVE.—[DRAWN BY C. G. BUSH.]



BLACK TULLE AND LACE DRESS.—FRONT.
For pattern and description see Supplement,
No. XVIII, Fig. 46.



SLAVE FOR COLLAR WITH ROUNDED REVERS.
For pattern and description see Supplement,
No. XII, Figs. 11 and 12.



COLLAR WITH ROUNDED REVERS.
For pattern and description see Supplement,
No. VII, Figs. 15-20.

the blouse from Figs. 47 and 48, Supplement, and the sleeves from Fig. 45. The belt and cuffs are of blue silk. The belt is arranged in long and short ends, with over-crips, and long hanging braids.

Cover for Cloth Door

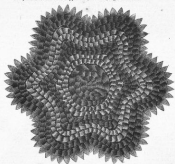
This round cover, suit-
hoped on the edges, is made

Young Girl's Dinner Dress.

This suit consists of a blue silk dress trimmed with a wide plumed collar; the upper skirt is hooped on the sides with bands of blue ribbon. The blouse waist is of muslin. The trimming consists of a Pompadour waist in front, and cuffs and epaulettes on the sleeves; it consists of two rows of gathered lace with the straight edges together. Cut



DINNER DRESS FOR YOUNG GIRL.
For pattern of Waist see Supplement, No. XII, Figs. 47 and 48.



COVER FOR CLOTH DOOR MAT.
For pattern see Supplement, No. XX, Fig. 95.

of strips of cloth an inch and a quarter wide, which are braided in three strands, and sewed close together, in the manner shown by the illustration, on a foundation of pasteboard and gray flannel. The same hand serves also as a heading for the little red cloth tabs on the edges. For making the cover cut of pasteboard and gray flannel from Fig. 95, Supplement, which gives a quarter of the cover, making the lines, however, half an inch larger than the pattern. Lay the flannel and pasteboard together. Sew the edge of the flannel down half an inch wide on the outer side of the pasteboard, and cover it with the little cloth tabs, which must extend about the full length beyond the outer edge. Lastly, sew the braids on the uncovered



SILK CUFF.
For pattern and description see Supplement, No. XVIII, Figs. 50 and 51.

side of the pasteboard, beginning at the outer edge and alternating one black and one red braid. Join the ends of each braid so that the seam shall not be seen. Each hand requires three strips of cloth; in working care must be taken always to keep the same side of the strand on the top.

Foot-Stool with Crochet Cover.

See illustration on page 55.

This foot-stool is very convenient. The upper surface is deep, long. For the foundation cut for the bottom a piece of heavy pasteboard thirteen inches long and ten inches wide; and for the sides two pieces each six-



COLLAR WITH TRIPLE REVERS.
For pattern and description see Supplement,
No. IX, Figs. 13-15.



CUFF FOR COLLAR WITH PERCALE TRIMMING.
For description see Supplement.



COLLAR WITH COLORED PERCALE TRIMMING.
For pattern and description see Supplement,
No. VIII, Fig. 10.

teen inches long, one of which is five and the other two and a half inches high. For the ends cut two pieces each ten inches long, and slaying from two and a half to five inches high. Cover all the pieces of pasteboard with gray or brown cloth, and sew



Fig. 1.—LADY'S BAZAR.—FRONT.

For pattern and description see Supplement, No. XIV, Figs. 55-58.



Fig. 2.—LADY'S BAZAR.—BACK.

For pattern and description see Supplement, No. XIV, Figs. 55-58.



Fig. 1.—SUIT FOR BOY FROM 4 TO 6 YEARS OLD.
For pattern and description see Supplement,
No. XIII, Figs. 12-15.



Fig. 2.—TIGHT FUR BOY FROM 4 TO 6 YEARS OLD.
For pattern and description see Supplement,
No. XIII, Figs. 12-15.

per ones are fastened with an elastic cord. For making the original, which is designed for a four-year-old, cut an inch and a half high and an inch and three-quarters in diameter around the outer part, cut from Figs. 52 and 53. For the inner, cut double gray oil-cloth and patchboard each

them together with common needles, putting the needle only through the elastic. Fill the box thus made with curled hair or saw-grass, and cover the upper covers surface with double cloth. The outer covering interlined with two shades (in the original light and dark green) of plush wool; work in single crochet always on the same side, and always putting the needle through both covers

side of the stitches of the previous rounds, according to the design given by Fig. 103 of the Supplement; the foundation is of dark wool. The design is worked with the light wool, by using it as a foundation thread, and drawing out a short loop of it for each square of the design. Having sewed the cover on the foundation, cut around the edges with rows of wooden balls of colors corresponding to the cover. For making the balls take a strand of wool 20 threads in thickness, and tie it loosely at the distance of three-quarters of an inch apart with a thread of coarse black cotton, then cut the threads between each of the tied places, taking care, however, not to cut the cotton, so the balls should be left snug together. Then take three and hold them over steam, after which trim them perfectly round. Cover the bottom of the wool with black oil-cloth. On the upper edge use a band of two cords, worked in the round in single crochet stitches.

Flower-Pot Cover.

Two flower-pot covers outside of three circles of large and small bars of light gray and green oil-cloth, the outer edges of which are fastened together by a loop, while the up-



Flower-Pot Cover.
For pattern see Supplement, No. XXIII, Figs. 10-14.



Flower-Pot Cover with Crocheted Top.
For pattern see Supplement, No. XXIII, Figs. 10-14.



Crocheted Tobacco Pouch.

For design see Supplement, No. XXIII, Fig. 115.

right pieces, and from Fig. 14 eight pieces of double green oil-cloth and patchboard. Join each pair of pieces belonging together over a piece of patchboard by working the outer edges with long button-hole stitches of green silk; previous to this, however, the outer side of the given leaves must be worked in half-

polla stitch with green silk twist-wool. Next take a several inch long treble of an inch wide and fifteen inches long. Fasten the ends together, mark a strip of green oil-cloth on the outside of the loop, and fasten on the inside first the 5 green and then the 8 smaller gray leaves so that they shall come in alternating positions.

Fasten the right larger gray leaves to the outside of a corresponding ring of gray oil-cloth, and use this ring to the next ring with crocheted stitches on the outer edge, and back stitches on the upper edge. In last finishing, however, the side to be made not come through the outer green leaves. The latter are sewed together by the edge of the bottom-hole stitch from the ring two-fifths of an inch up. Lastly, work a button-hole-stitch loop in the middle of the inside of each large gray leaf two inches from the point, and run through them a black silk elastic cord, which is sewed together to a ring four inches and a half in diameter, and which fastens together the inner circle of leaves. The cover may, of course, be made of any size, as both the size of the leaves and their number may be increased.

Quilted Vest with Crocheted Supers for Boy from 6 to 10 Years old.

Thin under-vest is joined with



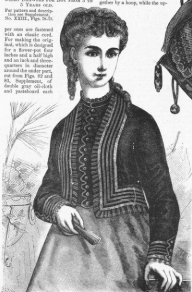
Fig. 2.—SUIT FOR BOY FROM 5 TO 7 YEARS OLD.
For pattern and description see Supplement,
No. IV, Figs. 12-15.



Quilted Vest with Crocheted Supers.
For pattern and description see Supplement, No. XXI, Figs. 12 and 13.

For pattern of vest see Supplement, No. XXI, Figs. 12 and 13.

crocheted supers. Cut of double silk and a thin layer of wadding from Fig. 61, Supplement, treppings, and from Fig. 68 one piece; join these according to the corresponding figures, and finish the fronts with button and button-holes. The supers are crocheted with white knitting cotton and black twisted wool, in



BLACK VELVET JACKET WITH WHITE GILLETTE TRIMMINGS.
For pattern and description see Supplement, No. XII, Figs. 6-11.



BLACK VELVET JACKET WITH WHITE GILLETTE TRIMMINGS.
For pattern and description see Supplement, No. XII, Figs. 6-11.

Lady's Knitted Boot.

See illustration on page 16.

This boot is designed to be worn in the house as on the street, and this boot. It is knitted of brown wool in a ribbed design, and is recommended along the upper edge and the front with a pointed border, the front of which forms a button-hole tab. For making the boot, see our pattern from Fig. 20, Supplement, of some light material. Sew the two halves together from 12 to 14, and then begin at the toe of the last and make a foundation of 13 st. (stitches). Work these into a rib composed of four rounds, which meet again part on the right side, with the ex-

**BLACK VELVET HOOD WITH RED FLOWERS.—BACK.**

For pattern and description see Supplement, No. XXV, Figs. 24-26.

**HOOD WITH SHADES OF REDS.**

For pattern and description see Supplement, No. VI, Fig. 17.

**BLACK VELVET HOOD WITH RED FLOWERS.—FRONT.**

For pattern and description see Supplement, No. XXV, Figs. 24-26.

42nd round shall count 11 st. In the following 12 rounds narrow in the same proportion as the above were widened, so that the last round counts only 5 st., and a point is formed. Continue in this manner till the border is long enough for the upper edge of the boot. The button-hole tab which is set on the front is worked in the same manner, but in the 17th and 18th rounds of each point the button-hole is worked by cutting off the 4th, 5th, 6th, and 7th st. of the 12th round, and cutting on a corresponding number of stitches in the 12th round. On the straight edge of the button-hole tab and upper border

**HOOD WITH POINTED THERMOS.**

For pattern and description see Supplement, No. XXV, Figs. 24-26.

ception of the two middle stitches, which must make an evenly plain rib; on each side of this middle strip, and on the outer edge, work according to the pattern. After the pointed rib follow four rounds, which form a plain rib; after this again a pointed rib. Having reached 64 st. of Fig. 20, knit each half separately, on the same edge, which forms the opening of the hood, the requisite number of stitches must be cast on at the end of the rounds when required by the pattern. Having completed both halves, pass them on the back, and knit the pointed border according to backward and forward rounds as follows: Make a foundation of 5 st. and knit with these 24 plain rounds; knit in the first round rounds within 1 st. after the first st. at the beginning of every second round, so that the

**BLACK VELVET HOOD FOR BURNING LAIN.**

For pattern and description see Supplement, No. XXV, Fig. 25.

crochet are round single crochet, and on the pointed edge crochet a round as follows: a single crochet is the first edge stitch, 1 point composed of 5 st. and 1 st. in the first of the 2 ch.; with the point pass over a suitable space, insert from st. knit the button-hole tab with heavy chain, which is cut from the edge of the pattern and the pointed line on Fig. 19. Cut the button-hole in the last, and work the edges of the hood and lining button-hole together. Join the hood with a heavy ribbon, after which knit on the bottom, and ornament with beads or chains by the illustration. Instead of knitting, a hood may be made of some heavy material according to the given pattern.

Lady's Knitted Boot.

See illustration on page 16.

This boot is designed for elderly ladies. It may be worn as a protection

**CATALAN HOOD.**

For pattern and description see Supplement, No. XXV, Fig. 26.

**CAP OF LAIN AND LAIN HIBBON.**

For pattern and description see Supplement, No. XXV, Fig. 27.



CHINESE FOR HEART-SHAPED OR SQUARE COLLAR.

For pattern and description see Supplement, No. XXV, Figs. 28-30.

**WOMAN'S HEADWEAR.**

For pattern and description see Supplement, No. XXV, Figs. 31 and 32.



HIGH CHINESE IN THE FORM OF AN UMBRELLA.

For pattern and description see Supplement, No. XXV, Figs. 33 and 34.

**Fig. 2.—HIGHER FOLK DRESS.—BACK.**

For pattern and description see Supplement, No. X, Figs. 28-30.

Fig. 1.—HIGHER FOLK DRESS.—FRONT.

For pattern and description see Supplement, No. X, Figs. 28-30.



MELISSA FIGHT WITH PINK SATIN RIBBON TRIMMING.—BLACK.
For pattern and description see Supplement, No. XXXVI, Figs. 100 and 101.

against the roll, either in the breast or on the sleeve, over each back. It is knitted of black wool, and joined with a ribbon wide, though it may also have a leather sole. Begin on the under side of the back, make with the wool on either coarse steel needles a foundation of 100 st. (singles), join these in the round, and knit 14 plain rounds. In doing this always knit 2 st. together in one on the outside of the front of the feet in every other round of the first 10 rounds. The st. bound



LADY'S KNITTED SHOE.
For pattern see Supplement, No. XXXV, Fig. 10.

of 9. In the last 24 rounds twice in every round. Knit rather tightly. After the 14th round follow 10 rounds, alternately 2 st. purl, 2 st. knit; then cast off. In the edge stitches crocheted a scalloped border as follows: a 7 double crochet in the first edge stitch, pass over two edge stitches, on single crochet in the following edge st., pass over 2 st. Repeat from 1. Lastly, over the knitted shoe to the sole.

Lady's Crochet and Knitted Slipper.

This slipper is crocheted with black and white naphy wool in a square design, and finished on the upper edge with a knitted border. A felt sole and quilted and flannel lining completes the slipper. Fig. 10, Supplement, gives the pattern of this slipper; it then on a show how for the reverse machine. Begin at the toe of the slipper with a foundation of 10 stitches of black naphy wool, and work on this 10 rows upward 2 single crochet with black wool, and 2 with white wool. Every third black stitch in this and the succeeding rounds were to be finished with white wool, and every third white stitch with black wool. The 2d and 3d rounds are like the 1st, but in working the black stitches



BROWN FEEL ROUND HAT.
For description see Supplement.

WATER-PROOF ROUND HAT.
For pattern and description see Supplement, No. V, Figs. 10 and 11.

GRAY FEEL ROUND HAT.
For description see Supplement.

ROUND HATS FOR GIRLS FROM 8 TO 12 YEARS OLD.



LADY'S CROCHET AND KNITTED SLIPPER.
For pattern see Supplement, No. XXXV, Fig. 10.

working from the upper edge to the straight line, always plain, in back and forward rounds, in doing which the loops must be formed in every second following round by laying in a strand of silk wool ten threads, and leaving it in such a manner that it shall form a loop a third of its length on the right side of the work after any two stitches open. Run on the reverse in the manner shown by the illustration, and knit the upper edge of the slipper with black wool.

LADY'S KNITTED SHOE.



FIG. 1.—DOLL'S WRAPPERS.

For pattern and description see Supplement, No. XXXV, Figs. 10 and 11. Size of foot, without head, 10 inches.

FIG. 2.—DOLL'S BRIDAL COTTAGE.

For pattern and description see Supplement, No. XXXV, Figs. 10 and 11. Size of foot, without head, 10 inches.

FIG. 3.—DOLL'S PEASANT COTTAGE.

For pattern and description see Supplement, No. XXXV, Figs. 10 and 11. Size of foot, without head, 10 inches.

FIG. 4.—DOLL'S CHILD'S COTTAGE.

For pattern and description see Supplement, No. XXXV, Figs. 10 and 11. Size of foot, without head, 10 inches.

FIG. 5.—DOLL'S PROGRESS COTTAGE.

For pattern and description see Supplement, No. XXXV, Figs. 10 and 11. Size of foot, without head, 10 inches.

INTEREST IN LIFE.

TO take an interest in many things is one of the greatest of faculties. This interest may be encouraged by education, may be encouraged by culture; but it is a gift of nature, and one of her best gifts.—"My child is an inheritor of many things," said the learned, matched Lord Bacon; but there are poor persons who may be said to be a singularly barren and variety of mental baggage. You will find in all classes, from the highest to the lowest, men who take an interest in things which have no relation whatever—at least no relation which they can discern—to their own nature, their own intellect, their own life, their own destiny, their own duty, their own duty, their own duty. The many-sided men are the happy.

High Waists, Figs. 1-3.

Fig. 1.—Waist cut knee-shaped in front. This waist is of blue silk poplin, trimmed with blue silk of blue velvet and white lace two inches in width. The bow, belt, and such are of blue velvet.

Fig. 2.—Pompadour waist and open sleeves of green Chambray; the neck and sleeves are trimmed with a plaid strip of the same material, and with lace two inches and a half wide. The bow, belt, and such are of green gros grain.

Fig. 3.—Blouse waist of black figured silk cloth. The trimming consists of a ruche of two rows of narrow lace.



MEN'S AND LACE FICHS.

with the straight edges together, and with folds. The bow, belt, and such are of velvet ribbon. Fig. 36-41, Supplement, give a waist pattern; the dotted line in Fig. 36 gives the edge of the heart-shaped collar, and the straight line gives the edge of the Pompadour pattern. Figs. 42 and 43, Supplement, give the pattern of the blouse waist.

Mantle and Lace Fichs.

These fichs are made of plaid material. The trimming consists of Valenciennes edging on neck and a half and three-quarters of an inch wide, and green satin ribbon half an inch and an inch and a quarter wide. Make the fichs of two straight strips of mantle each twenty-four inches long and sixteen inches wide, which are arranged in five straight pieces of equal width, so that the width of a strip shall be six and a half inches on one end, and two inches on the other. In order to secure the ruche the pieces must lap over fashion on the narrow side so that on the wide one; each strip is then slipped on the wide and till the upper edge of each shall be only seventeen and a half inches long. Sew the pieces together along the dipped sides, and arrange the trimming in the manner shown by the illustration.

FIG. 1.—JAMES WITH HEART-SHAPED COLLAR.
For pattern see Supplement, No. X, Figs. 36-41.FIG. 2.—JAMES WITH SQUARE COLLAR.
For pattern see Supplement, No. X, Figs. 42-43.FIG. 3.—BLACK VELVET HOUSE WAIST.
For pattern see Supplement, No. XII, Figs. 44-46.

Lace Fichs trimmed with Blue Satin Ribbons.

This fich is made of a three-cornered piece of white Macklin lace thirty-six inches long and ten inches wide in the middle, and edged with a tulle ruche. The latter is made of a strip of tulle two inches, and another an inch and three-quarters wide, each of which is laid in close double two-plains. The narrow strip is sewed along the middle of the wide one. First the middle of the lace in three straight places on the upper part, and trim it. In the manner shown by the illustration, with loops and ends of blue satin ribbon an inch and a half wide. This fich may be worn with either high or low light shoes.

Kitchen Apron with Bodice.

See illustration on page 29.

Turn white linen apron is trimmed on the edges with a blue strip of linen, two-fifths of an inch wide, stitched on. First cut for the apron, just a straight piece of linen thirty inches long,

sixty-five inches wide on the bottom, and twenty-nine inches wide on the top; this must be sloped on the sides, and the lower corners slightly rounded off. Turn down the edge two-fifths of an inch on the right side, the top, and the left side, and stitch on the blue strip. Turn the top to six inches in width, and set it in a double line half three-quarters of an inch wide. Put the bodice of the apron cut from Fig. 45, Supplement, one piece, which is a blue strip around the edge, except the bottom, and sew the bodice down on the under side of the bodice, making a double line half three-quarters of an inch wide. This prevents the apron from slipping the bodice on the waist.

Mantle Kitchen Apron.

See illustration on page 29.

Two free mantle apron is both pretty and useful. The original consists of a piece of material thirty-two inches long, and seventy-four inches wide on the bottom, and twenty-six inches wide on the top; the sides are proportionately sloped, and the lower corners are rounded off. First cut, except the top, two-fifths of an inch wide with a blue strip of mantle, which is stitched down on the right side. Turn the top to seven inches in width and set it in a straight double line half three-quarters of an inch wide, which is stitched at the distance of 2



LACE FICH TRIMMED WITH BLUE SATIN RIBBON.

6 1/2 of an inch from the top and bottom. On the ends of the leading set two mantle strings three-quarters of an inch wide and fourteen inches long, the ends of which are sewed together. In putting on the apron the body does make it turn over the head. Nineteen inches from the upper edge sew on two horizontal strings of equal width, and each sixteen inches long, which are tied together behind.

Crochet Tobacco Pouch.

See illustration on page 31.

This pouch is designed for Turkish tobacco; it may also be used for a purse. It is worked with silk twist of various colors, and is lined with thin leather and ornamented with tassels of different colored silk. Fig. 502, Supplement, gives the design and the colors to be used. If it is desired to make the pouch larger, split wool may be used instead of silk. Begin on the under point, and make with violet silk a foundation of six stitches, join this in a round by means of a slip stitch, and work thence down round of single crochet, following in such a manner that the last round covers twenty-four stitches. In the fourth round begin the design, which here consists only of star-like figures crocheted from the design, Fig. 502, Supplement.

FIG. 1.—JACKET FOR ELDERLY LADY.—FRONT.
For pattern and description see Supplement, No. XI, Figs. 44-46.FIG. 2.—JACKET FOR ELDERLY LADY.—BACK.
For pattern and description see Supplement, No. XI, Figs. 44-46.



FIG. 2.—FURLEY WRAPPER.—BACK.

For pattern and description see Supplement, No. 1, Figs. 1-4.

Lay on the yellow silk, and work off with this the last violet stitch of the third round, π crochet 1 st. (stitch) with the yellow silk, work this off with the violet silk, crochet six violet st. on the following 5 st., work off the last violet st. with the yellow silk which has been continued along on the under side of the work, and repeat these three times from π . In all the following rounds, as in this one, always work off the last stitch of one color with the thread of the color which is to follow. At the end of the 14th round 6 violet st. on the last 4 st. of the preceding round. 14th round.—Pay on the red silk, π 1 yellow, 1 red, 1 yellow st. on the following 3 st. of the former round (the red st. must come on the first yellow st. of the preceding round), 5 violet st. on the fol-

lowing 1 violet st. of the preceding round, and from π repeat these three times. Finish the four star-like figures here begun in the manner shown by the design, Fig. 102, Supplement. In the middle of the stripe worked with violet silk 2 st. between every two star-like figures as far as the 24th round, but in the remaining rounds widen only 1 st. Beside this, from the 20th round work the four foundation figures between the stars which are visible on the design, Fig. 101. After the 30th round, with which the star-like figures are finished, work one round with violet silk without widening, after which cut off the thread and finish it. Begin the upper part of the pouch on the upper edge (under the open-work part) with violet silk, and a foundation of 122 st. Join this in a round, violet one round st., and then work according to the design, Fig. 103, beginning from the under edge of it with the first square of the right side edge. 25th round.— π 1 black, 1 violet, 1 black, 5 violet, 1 black.

6 violet, 1 yellow.

6 violet, 1 black.

5 violet st., and

from π repeat

these three times.

Now continue 27

rounds with silk

according to the

design and given

orders, but from

the 25th round

on yellow be-

tween the black

points in such a

manner that the

20th round shall

remain as every

stitches as the

last round of the

under part; then

crochet the last

round of the

upper part of the

pouch by means

of single crochet

stitches of violet

silk. Along the

black points of

the upper part

crochet the fol-

lowing edge with

violet and yellow

silk: last round

of the edge with

yellow silk, π 2

dc. (double cro-

chet) separated

by 2 st. in the

black st. in the hollow between two black points, 2 dc. separated by 2 st. in the black st. of the fourth following round (on the outer edge of the point), and on π st. on the point of each point the space between the dc. must be somewhat less. 24th round (with violet silk).— π dc. in every 3 st. of the former round, always 1 st. between the dc. 24th round (with yellow silk).— π st. in each of the 3 dc. of the former round, after that always 1 st. between every 2 dc. coming together, so as to embrace the st. of the former round at the same time. Then crochet with violet silk on the upper edge of the pouch four rounds of open-work dc., that is, always alternately 1 dc., 1 st., and after this an edge like the one just described, but in this case the second round of



FIG. 1.—FURLEY WRAPPER.—FRONT.

For pattern and description see Supplement, No. 1, Figs. 1-4.

the edge must be marked with black silk instead of with violet. Now crochet a round of π with yellow silk on the foundation stitches on the upper edge of the pouch. Lastly, run two violet silk cords crosswise through the two upper open-work rounds, and fasten the ends with an ornamental crossed button.

SOCIAL AFFECTION.

SOCIETY has been aptly compared to a heap of embers, which, when separated, soon languish, darken, and expire; but, if placed together, glow with a ruddy and intense heat—a just com-



KITCHEN APPOINTED WITH DRESS.—[For pattern see Supplement, No. XXII, Fig. 65.]

MORRIS KITCHEN APPOINTED.

HARPER'S BAZAR.

A Repository of Fashion, Pleasure, and Instruction.

Vol. III.—No. 3.]

NEW YORK, SATURDAY, JANUARY 15, 1870.

[SIMPLE COVER THIS CENTURY
HAS FOR YEARS IN ADVANCE.]

Entered according to Act of Congress, in the Year 1869, by Harper & Brothers, in the Clerk's Office of the District Court of the United States, for the Southern District of New York.

Bridal and Evening Toilettes.

Fig. 1.—WEDDING DRESS WITH HIGH WAIST. The skirt is trimmed with two wide lace flounces; each flounce forms a head-

ing on the upper edge, and is finished with a fall of white satin. The waist, side dresses, and each are trimmed with lace and satin folds in the manner shown by the illustration. Veil of white silk tulle; wreath of orange flowers and

blissoms. This dress is cut from the pattern given for the Brown Fugate Dress, Supplement, No. X, Fig. 35-45, *Harper's Bazar*, Vol. III., No. 5. Fig. 2.—WEDDING DRESS WITH HIGH WAIST. The under-skirt is trimmed with three

flounces, which are arranged in flat pleats all turned one way. The upper skirt is fastened on the sides, and is trimmed, like the waist, with trimming corresponding to that of the skirt. Merino satin tulle. Wreath of orange flowers.



BRIDAL, DINNER, AND CHILDREN'S TOILETTES.

Fig. 1.—BRIDAL TOILETTE.—WEDDING DRESS WITH HIGH WAIST.

Fig. 2.—BRIDAL TOILETTE.—WEDDING DRESS WITH HIGH WAIST.

Fig. 3.—DRESS FOR GIRL FROM 8 TO 10 YEARS OLD.

Fig. 4.—DINNER DRESS WITH SQUARE WAIST.

Fig. 5.—DINNER DRESS WITH SQUARE WAIST AND HIGH WAIST.

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Blossom Waists.

Fig. 1.—MIDNIGHT BLOSSOM-FRONT, trimmed with muslin puff, black velvet ribbon half an inch wide and gageon lace an inch wide.

Fig. 2.—TUCKED MIDNIGHT BLOSSOM WAIST, heart-shaped in front, and trimmed with Valenciennes insertion an inch and a half wide, Valenciennes edging to match two inches wide, and pink ribbon lace.

Fig. 3.—MIDNIGHT BLOSSOM WAIST WITH FULL SLEEVES. The trimming consists of lace an inch and a half wide, green satin braid, and a bow and rosette of green satin ribbon.

Fig. 4.—TUCKED BLOSSOM WAIST. The trimming consists of a strip of pink satin (pleated in the middle, and Muslin lace an inch wide, which edges a piece of figured tulle. Belt and bow of pink satin and white lace. These blossom waists may be cut from the pattern given in the last Supplement, No. XII, Figs. 47 and 48.

House and Children's Dresses.

Fig. 1.—DRESS FOR GIRL FROM 10 TO 15 YEARS OLD. The dress is of light blue alpaca. The under-sleeve is edged with two pleated flounces, headed with two rows of velvet ribbon. The train is trimmed in the same manner, and headed at the side. A pleated full, headed with velvet ribbon, simulates a square collar. Turned-down linen collar, and medallion on velvet ribbon. Hair hanging in two locks.

Fig. 2.—DRESS WITH UNDER SKIRT OF BLACK PUFFED DE SOER. This dress is trimmed on the bottom with one wide and several narrow flounces, which are set in a scallop, and form a saddle. A lace strip of velvet is set in the upper part of the flounces, and forms a heading. The train is pulled in, and edged with a wide flounce. High neck with lace, trimmed with velvet and fringe. The waist is trimmed with ribbon. Velvet belt and pouch de side bow, arranged in loops. Collars of black lace and cherry flowers.



FIG. 1.
MIDNIGHT
BLOSSOM-FRONT.



FIG. 2.
TUCKED MIDNIGHT
BLOSSOM WAIST.



FIG. 3.
MIDNIGHT
BLOSSOM
WAIST WITH FULL SLEEVES.

Fig. 3.—DRESS WITH HIGH CORSET OF GRAY SILK, trimmed with blue velvet.

Fig. 4.—DRESS FOR BOY FROM 1 TO 5 YEARS OLD. White pigged frock, trimmed with tabs of the same, white passementerie head and gageon.

Fig. 5.—DRESS OF GARNET PINK. This dress is trimmed on the bottom with ribbon of the same and black velvet ribbon. High neck with lace and bow, trimmed with black velvet ribbon of different widths, garnet fringe, and garnet velvet lace. Chemise of muslin, lace, and velvet ribbon.

Embroidered Muslin-Cases, Figs. 1 and 2.

See illustration on page 41.

Two muslin cases are made of a piece of purchased muslin twelve inches long and fourteen inches wide, and two circular pieces of purchased, each three inches and three-quarters in diameter, for the ends. Curve both sides of these pieces with lavender silk. Before fastening on the silk, sew under the cord in chain stitch and point down with lavender silk twice in two shades. Join the round pieces with the sides of the other piece in such a manner that seven inches of each side shall remain free. Finish the case with elastic bands for fastening in the manner shown by the illustration, and trim the edges with a four-strand braid of wooden cord. A similar braid forms the handle (see illustration).

Paper Weight.

See illustration on page 41.

For making this paper weight take a piece of purchased five inches long, three inches and a half wide, and three-eighths of an inch high (a box or board of the requisite proportions may be used). Fill this box with shot, cover it with china or glass, and coat the upper surface with green or fine dried grass, fastening it on with thick muslin. Of course the moss or grass must be cut



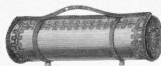


Fig. 1.—EMBROIDERED MINE-CASE.—CLOSED.

Place this tape on the outer edge of the postboard, and lead the ends of the leaves in like upward, cut a medium sized grape leaf also out of green cloth, and work the veins with wire on the inside. Instead of making this and the smaller leaves of cloth, artificial flower leaves may be used. For the arched leaves enter a piece of wadding feet with needle and stuff with double cherry paper; for doing this cut small pieces of material of the requisite size, and gather them up on the edges. Form a piece of wire an inch and a quarter long in the middle of each strawberry, run the other end through the berry, and cover what projects beyond with green silk for the stem. Sew the berries in the manner shown by the illustration, with short stems of cherry blossom silk, push on each stem a calyx of five green cloth leaves cut together, and push on a fine line of moss, as shown by the illustration. The berries are joined, as shown by the illustration, with twigs of green coral wire, and are then fastened on the grape leaf. Paste this, or sew it, on the box; in the lower case use a fine long dancing needle to work through the postboard. Cover the bottom of the weight with green enamel paper.

Evening and Dinner Toilettes.

Fig. 1.—DRESS WITH DOUBLE SLEEVES AND HIGH WAIST OF VIOLET IRISH POPLIN. The under-sleeve is trimmed with

white satin, and it will be best to fasten only the ends of them to the box. For the trimming on the outer edge cut single leaves of green cloth as shown by the illustration, and work veins with green silk, sewing a fine wire on the inner side of the middle vein, and tuck them on a piece of linen tape half an inch wide, so that they shall lap over each other in the manner shown by the illustration.

three wide folds of violet velvet. The neck is looped at the side with a violet velvet ribbon, and is trimmed with violet velvet and violet silk fringe. Short puffed sleeves bound with velvet. Waist trimmed with velvet folds.

Fig. 2.—DRESS OF FINE BLACK SATIN. The two upper skirts are open at the sides, fast back to the knees, and trimmed with black velvet ribbon. Low waist and short puffed sleeves, trimmed with black velvet ribbon. Black velvet belt and bow.

Fig. 3.—Under-skirt of white gros grain. Tunic and low waist of pink plush de sole, trimmed with broad white lace and satin piping.

Fig. 4.—DRESS WITH DOUBLE SLEEVES AND HIGH WAIST OF VIOLET IRISH POPLIN. The under-sleeve is trimmed with a wide, and the upper skirt with a narrow pleated flounce. High waist with ruffles, simulating a square collar.

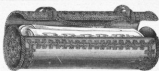


Fig. 2.—EMBROIDERED MINE-CASE.—OPEN.

Black velvet belt and bow.

Fig. 3.—Under-skirt of white gros grain. Tunic and low waist of pink plush de sole, trimmed with broad white lace and satin piping.

Fig. 4.—DRESS WITH DOUBLE SLEEVES AND HIGH WAIST OF VIOLET IRISH POPLIN. The under-sleeve is trimmed with a wide, and the upper skirt with a narrow pleated flounce. High waist with ruffles, simulating a square collar.

MORNING AT A STUDIO.

If you really want to lounge away a morning, and yet to make the lounge not unprofitable, you can not do better than go to the studio of an artist. He is not a business man, or a man who makes literature a business, for in that case he would probably look on your laziness with a disapproving impatience. But the artist is to be considered as even favorable to such idleness; he is, or ought to be, a being whose business is impracticable; he does not consider himself to be superior to criticism and suggestion; moreover, a studio is essentially a place to be looked at a scene of idleness and possible content to its owner. The artist will indeed work frantically hard at times, and at



FARMER'S WHEAT.



EVENING AND DINNER TOILETTES.

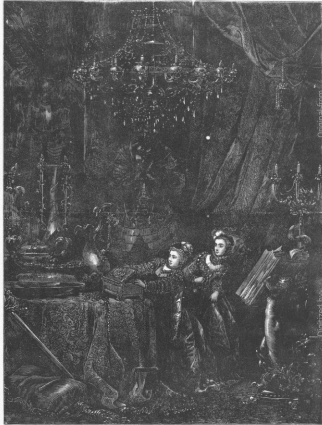


"HERE," SAID HE, "ARE THE KEYS."

ILLUSTRATED BY HASTINGS 1881.

THE KEYS TO THE HEART.

heard, which looked so strange and faithful that all the ladies who saw him departed they were all of them as true as the keys he held. And he was a man who had a blue beard. What made even old men and women that he had an air of youth and vigor, and a look of youth and vigor.



"THEY COULD NOT KNOW AHEAD THE TASTEFULLY CARVED STAINS AND TABLES."

hangings. At last all went on as well that the poor daughter began to think that the name of her friends, and by all means to live in the same way as her friends. And she was a young woman who had a blue beard. What made even old men and women that he had an air of youth and vigor, and a look of youth and vigor.



MADAME GRIAL.

Here Lord Stockbridge put up his manuscript, and joined in the conversation.

"According to my creed," he said, "my goodness is equal to a score of memories."

"But you're free-headed. Besides, you can not call the Federal soldiers murderers. They are marauding brigades."

"Some question then arises as to the original peopling of the States, and De Bushon pointed out how, in Mobile and Charleston, he had seen upon benches premonitory to this day. On some benches, without even a variation in the spelling, the old Bourbons and Huguenots names of the first settlers—Lafolles, Bachelors, Haptons, Laurens, Frisons, and the like."

"I observe, by the way," said Mr. Hardwick, "that you have spelled your own name differently of late, Mr. Debushe."

"I divide it," said De Bushon; "but I do not alter a letter."

"It is an abbreviation that gives the name a Norman air," said Mr. Hardwick.

"The name is Norman," replied De Bushon; "I have only modernized it."

Lord Stockbridge looked up, with his head on the cloth.

"Are you going to change your name, Mr. Debushe?" he asked. "No more people change their names than there seems to be quite a fish in it."

De Bushon hesitated. He was answered by the man the conversation had taken, and would gladly have diverted it into some other channel. Nevertheless Mr. Hardwick replied for him.

"Mr. Debushe was just explaining to us that he has not altered, but only modernized his name," he said. "His new name is De Bushon."

Lord Stockbridge repeated the name.

"De Bushon?" he said. "There was but one family of De Bushons, and they are extinct."

"I was not a civil speech, and it was not spoken civilly. De Bushon looked down, disappointed and silent. Mr. Hardwick smiled unconsciously.

"Apparently not, my friend," he said, "since we have had the name revived."

"But it is impossible that a should survive," said Lord Stockbridge, gravely. "I know the last De Bushon—where his wife; and he was the last of his name and race. Look in Burke's 'Extinct and Dormant Families,' and there you'll find it."

"There was silence now round the table. Every eye was fastened. De Bushon sat with his head bowed.

Mr. Hardwick murmured something about the possibility of a "miracle," and proposed that they should change the subject.

Lord Stockbridge laughed—a thin, dangerous laugh—and shrugged his shoulders.

"But," there is some mistake," he said, "but not on my part. I know De Bushon of

Richampton as well as I know you, Hardwick; and better. And a pleasant scamp he was—much stronger every thing before he was of age, and did like a dog, somewhere about."

De Bushon rose in his place, pale to the very lips.

"I must repeat Lord Stockbridge's remark some statement," he said, in a voice that vibrated with suppressed anger. "He is speaking of my father."

The incident smile vanished from Lord Stockbridge's face, and he set down his glass unsteady. De Bushon, looking at him steadily, went on:

"My father was a man of honor. He paid his debts with his last penny. He died as a free man near Cape Cod in North Wales; and he was buried in the vaults of Debushe Church, among his own people."

Lord Stockbridge became purple with embarrassment.

"Is this possible?" he stammered.

"I have simply stated facts," said De Bushon.

"God bless me, I never was so taken by surprise in my life—never, by Jove! De Bushon resumed—and made little servings—I can hardly believe it!"

He passed, and while he passed there was a dead silence. De Bushon, still looking him in the face, remained smiling.

Then Lord Stockbridge, knowing that something more was expected from him, resumed his conversation, left his seat, and went round to the other side of the table.

"Young gentlemen," he said, "if you are the son of De Bushon of Richampton, I beg your pardon. I did not mean to imply that your father was his son's father."

"I am sorry for it. I was a speechless myself in those days, and I'm afraid time hasn't improved me. But your father was a good fellow—in open-hearted, open-handed fellow—and I'm glad to make the acquaintance of his son."

Lord De Bushon, I hope you will do me the honor to shake hands with me?"

So De Bushon bowed, and shook hands with him, and they resumed their seats.

That is the art of making an apology graceful. This little speech was spoken so freely, so frankly, that Lord Stockbridge made capital of the transaction in the laying up of golden quill pens.

"Stockbridge!" said the Commissioner, looking him steadily spoken of a day or two after.

"Oh dear! no. I must guard myself, and not believe a word of it!"

And of that speech they were sitting round Mr. Hardwick's table that evening at Stockbridge House, there was not one, therefore, who could not have been ready at any moment to induce the Commissioner's opinion.

Madame Grial.

THIS great singer, who was the most perfect of the opera stage, died recently in Berlin. She was born in Milan, in 1812, and appeared there at an early age as a concert singer, her first stage success having been made by her performance (in 1829) of a celebrated part in the "Zakaria" of Rossini, which led to her engagement for the following season in a more important capacity.

The production of Bellini's "Norma" at La Scala, in 1832, brought Madame Grial into still greater prominence in the secondary (but still important) character of Adalgisa; and from that time her progress was rapid and continuous.

In 1834 Madame Grial went to London, and made her first appearance at the King's Theatre as Norma.

In "La Norma," which marked success, Lord Mount-Edgumford speaks of her as his "Musical Renaissance," as being almost a greater favorite than even Paganini and Mendelssohn.

During nearly the whole of her career, up to the last few years, both in London and in Paris, Madame Grial retained the public favor, having been for many seasons at both those cities a permanent resident of the finest vocal quartets ever associated in song.

Her performance in song performance—herself, Robert Tambrini, and La Scala. It was far from great singers that Bellini produced his opera "I Puritani" at Paris, in 1835, the work having been given with the same cast in the same year in London, on the occasion of Madame Grial's husband's death.

Madame Grial's husband was not considered as one of the most brilliant in record. In 1835 Donizetti's "Don Pasquale" was brought out at Paris, and

ing been composed for three of the great artists of the time, with the collaboration of Signor Mario for the tenor, and Madame Grial also appeared in Paris in this opera on its production at Her Majesty's Theatre in the same year. In this and other comic operas, as in parts of mixed character, her success was great; but, with all her versatility, her highest powers were unquestionably exhibited in heroic and tragic opera. Donna Anna, Lucia, Norma, and Norma must be considered as among her best representations of this class, the last having been, perhaps, the finest of all. Her success in this was, doubtless, largely owing to her early association with Paris in Italian opera, and her evolution of that grand artist's representation of the Druid priestess. In 1840 Grial became a member of the company of the Royal Italian Opera, and continued to perform there until 1863, since when she made but a few exceptional appearances, and cannot be heard in public during the last two years. Although it can not be disputed that the later performances of Madame Grial were not comparable with those of her best days, it must be remembered that at least five and twenty years she successfully maintained the highest position as a great dramatic singer, even during the seasons of 1847 and 1848, when Jenny Lind was the attraction at the great Her Majesty's Opera. An observed many years since by a veteran London critic: "A quarter of a century is a long time of reign for any queen—a brilliant one for an opera queen of these modern times, when 'new and new' are so infinitely greater than they used to be. The supremacy of Madame Grial has been secured and prolonged by a combination of qualities rare in any period."

We need add that Madame Grial was twice married—the second time to Signor Mario—and has left three children. The funeral of the great singer took place at Paris, in the cemetery of Père-la-Chaise, where she lies beside, with whose music she was especially associated.

PROMENADE TOILETTE.

Dresses of black, costume, signal with an India cushion border. Tasse lashed up behind. High carriage, with India cushion border. Close shawl, with India cushion border. All household like the dress. Marie Stuart fill on the neck and wrist. Tyndal hat, with kind of paradise feather.



PROMENADE TOILETTE.